

The Elmer Iseler Singers



1996/7 SEASON

Friday, Oct 25, '96 at 8p.m.

*The Elmer Iseler Singers and
the Toronto Chamber Society present*

The GLORY OF BACH

1

Friday, Feb 28, '97 at 8p.m.

*The Elmer Iseler Singers
and the Esprit Orchestra present*

MIDWINTER Songs for Voice and ORCHESTRA

3

2 Friday, Dec 6, '96 at 8p.m.

*The Elmer Iseler Singers and the
Hannaford Street Silver Band present*

The GLORY OF CHRISTMAS

2

Friday, May 2, '97 at 8p.m.

*The Elmer Iseler Singers and
the Toronto Children's Chorus present*

CELEBRATING Times and SEASONS

4

A COLOURFUL quartet of CHORAL CONCERTS

*The Elmer Iseler Singers
and
Esprit Orchestra
present*



*Midwinter Songs
for
Voice and Orchestra*

Friday, February 28, 1997

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Program

**Elmer Iseler, Conductor
Alex Pauk, Conductor**

Esprit's performance this evening is sponsored by The M.M. Webb Foundation.

1. **LITANEIA**

John Rea
for chorus and orchestra, 1984

2. **NOCHE OSCURA (Dark Night)**

José Evangelista
for chorus, 1994
Canadian Premiere

3. **TE DEUM**

Arvo Pärt for three choirs, piano, and strings, 1985 (rev. 1992)

Intermission

4. **LOVE SONGS FOR A SMALL PLANET**

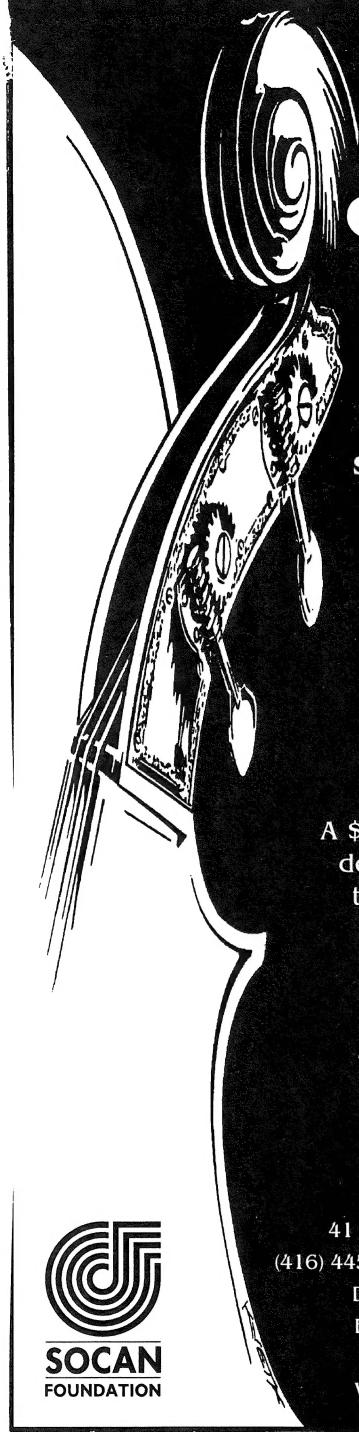
Alexina Louie
for harp, percussion and chorus, 1989

5. **MIDWINTER SONGS**

Morten Lauridsen
for Chorus and orchestra, 1983

- i. Lament for Pasiphae
- ii. She Tells her Love While Half Asleep
- iii. Like Snow

*Tonight's concert will be broadcast on CBC Stereo's Choral Concert on
March 9, 1997 at 8.11 a.m.*



SOCAN FOUNDATION COMPETITIONS

April 1, 1997 is the deadline for two national competitions sponsored by The SOCAN Foundation.

SOCAN Awards for Young Composers

Prizes totalling \$17,500 are available to composers under 30 for works for full symphony orchestras, chamber ensembles, electroacoustic music, solo or duet compositions and choral works.

Gordon F. Henderson/SOCAN Copyright Competition

A \$2,000 prize is available for an essay dealing with copyright law as it relates to music. The competition is open to law students who are Canadian citizens or landed immigrants.

Brochures containing competition rules and application forms are available from the Foundation or any SOCAN office.

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Litaneia (1984) by John Rea

Litaneia was commissioned by the Choral Union of Detroit's Wayne State University in 1984. Excerpts of a note by Rea provided about the work:

It is not sentiment of tragic pathos which first comes to mind when one considers the theatrical works of Aristophanes (5th century B.C.). Quite the contrary, it is their irony and ribaldry. Nevertheless, in one of his most famous plays, *The Birds*, the great comic genius allows a chorus of birds to address his audience in words imbued with a profound spiritual content. In their capacity as witnesses to human folly, the birds speak like demi-gods to men. Their words sound like a prayer, but in reverse; listening to the chorus, an audience would be moved by the supplication being directed to it.

Throughout the parabasis (an extended section for chorus in the play) of which these are but the first eight lines, the birds implore men to lead a good and simple life, and to learn from them. Indeed, they are trying to convince men, albeit with pungent irreverence, to make them their gods! And that a Utopia for mankind is possible. It is not surprising then that the birds speak of the sophist Prodicus of Chios, a reference whose meaning becomes clearer when brought forward in time: Now that we, say the birds, have illuminated all the truths, forget what an old Darwin or Einstein and all your teachers have told you.

As its Greek title suggests, *Litaneia* is an entreaty and, like its cognate word litany, a series of repeated invocations. I was attracted to these words of Aristophanes not only for their intrinsic beauty and poetic power, but also for what I believe is their timely message, even after 2,400 years!

*O mankind! Whose nature it is to live in obscurity,
like the things we call leaves,
exhausted, shadow-like and fragile race,
casting of clay,
wingless, ephemeral, miserable mortals, you
men: Sheer phantoms.
Listen attentively to us, the immortals,
the everlasting,
the air-borne, the undying, the imperishable
whose muse upon the soul.
And once we have told you the whole truth
about the cosmos,
the nature of birds, the birth of the gods, of
rivers, of the underworld and of chaos,
and once you have been enlightened, according
to me let old philosophers worry
about the rest!*

Noche oscura (Dark Night) (1994) by José Evangelista

Noche oscura was commissioned and premiered by the Groupe vocal de France. Of the work Evangelista has written:

Noche oscura is based on the famous poem of the same title by Saint-John of the Cross. In this mystic text, the author describes the meeting of the soul with God through very sensual images that the scholars relate to the mystic poetry of the Islamic tradition. Consequently, I have taken my inspiration from certain Spanish traditional musics which are close to the Pan-Islamic music tradition. I have conceived my piece as an initiation ceremony where the music tries to depict the mystic process of the lover. Besides, I do not employ a polyphonic writing in the usual sense: All voices sing from the same melody, introducing small rhythmic and ornamental differences without creating a real counterpoint.

*In a dark night
Anxious, inflamed by love,
O happy adventure,
I left without being seen
when my dwellings were at peace.*

*In darkness and safety,
disguised by the secret ladder,
O happy adventure
In darkness and fleeing
when my dwellings were at peace.*

*In the blessed night
in secret - nobody saw me -
and I - not looking at anything -
without any other guide or light
but my burning heart.*

*This light guided me
safer than the light at mid-day,
where the one expected me
whom I knew well
at an unobtrusive place.*

*O night, which was my guide,
O night, lovelier than dawn,
O night that unites
the friend with the beloved and the
beloved transformed into a friend.*

*Upon my breast adorned with flowers
which entirely kept itself for his alone,
there he fell asleep;
and I caressed him
and the fan of cedars gave us air.*

*The air of the pinnacle,
when I passed my hand through his
hair,
and he with his serene hand
blessed my neck
awakening all my senses.*

*Without movement, self-forgotten
my face bent over the friend,
everything stood still, I left myself,
among the lilies I left behind me
in oblivion my torment.*

Te Deum by Arvo Pärt

- I -

*Te Deum laudamus; te dominum
confitemur.*

*Te aeternum Patrem omnis terra
veneratur.*

*Tibi omnes Angeli, tibi Caeli et
universae Potestates:*

*Tibi Cherubioum et Seraphim
incessabili voce proclamant:*

*Sanctus: Sanctus: Sanctus Dominus
Deus Sabaoth.*

*Pleni sunt caeli et terra majestatis
gloriae tuae.*

*We praise thee O God; we
acknowledge thee to be the Lord.
All the earth doth worship thee, the
Father everlasting.*

*To thee all angels cry aloud; the
heavens and all powers therein:
To thee Cherubim and Seraphim
continually do cry:*

*Holy: Holy: Holy. Lord God of
Sabaoth.*

*Heaven and earth are full of the
majesty of Thy glory.*

- II -

Te gloriosus Apostolorum chorus:

Te Prophetarum laudabilis numerus:

*Te Martyrum candidatus laudat
exercitus.*

*Te per orbem terrarum sancta
confitetur Ecclesia:*

*The glorious company of the Apostles
praise thee.*

*The goodly fellowship of the Prophets
praise thee.*

*The noble army of Martyrs praise thee
The holy Church throughout all the
world doth acknowledge thee;*

- III -

Patrem immensae majestatis:

Venerandum tuum verum, et unicum

Filium:

Santum quoque Paracltum Spiritum.

*The father of an infinite Majesty;
Thine honourable, true and only Son;*

Also the holy ghost the Comforter.

- IV -

Tu Rex gloriae, Christe.

Tu Patris sempiternus es Filius.

*Tu ad liberandum suscepturus
hominem,
non horruisti Virginis uterum.*

Tu devicto mortis aculeo,

aperuisti credentibus regna caelorum.

*Thou art King of Glory O Christ.
Thou art the everlasting Son of the
Father.*

*When thou tookest upon thee to
deliver man,
thou didst not abhor the Virgin's
womb.*

*When thou hadst overcome the
sharpness of death,
thou didst open the kingdom of
heaven to all believers.*

*Tu ad dexteram Dei sedes, in gloria
Patris.*

Judex crederis esse venturus

*Tu ergo quaesumus, tuis famulis
subveni,
quos pretioso sanguine redemisti.*

*Aeterna fac cum Sanctis tuis in gloria
numerari.*

*Thou sittest at the right hand of God,
in the glory of the Father.*

*We believe that thou shalt come to be
our Judge.*

*We therefore pray thee help thy
servants,
who thou hast redeemed with thy
precious blood.*

*Make them to be numbered with thy
Saints, in glory everlasting.*

*Salvum fac populum tuum Domine, et
benedic hereditati tuae.*

*Et rege eos, et extolle illos usque in
aeternum.*

Per singulos dies, benedicimus te.

*Et laudamus nomen tuum in
speculum, et in seaculum saeculi.*

*Dignare Domine die isto, sine peccato
nos custodire.*

*Miserere nostri Domine, miserere
nostri.*

*Fiat misericordia tua Domine super
nos,*

quemadmodum speravimus in te.

*In te Domine speravi;
non confundar in aeternum.*

*O Lord save thy people and bless
thine heritage.*

Govern them and lift them up for ever.

*Day by day we magnify thee;
And we worship thy Name ever world
without end.*

*Vouchsafe O Lord to keep us this day
without sin*

*O Lord have mercy upon us, have
mercy upon us.*

O Lord let thy mercy be upon us.

as our trust is in thee.

*O Lord in thee I have trusted;
let me never be confounded.*

Love Songs for a Small Planet (1989) by Alexina Louie

Love Songs for a Small Planet was commissioned for the International Choral Competition in 1989. Several years before composing the work Louie knew that at some point in her career she would write music for voice. With that in mind she began collecting poetry which she found "meaningful or intriguing." She writes: "These particular poems, from some of the world's indigenous peoples, convey the mystery and the awesome beauty of nature and hence touch the heart of my concern about mankind's responsibility to preserve life on earth."

Love Songs For a Small Planet

Introduction: Night

*. . . darkness of the night
Nothing but night.*

Hawaiian (Pacific)

i. Sun

*The fearful night sinks
trembling into the depth
before your lightening eye
and the rapid arrows
from your fiery quiver.
With sparkling blows of light
you tear her cloak
the black cloak lined with fire
and studded with gleaming stars -
with sparkling blows of light
you tear the black cloak.*

Fang (Africa)

ii. Moon

*New Moon, come out, give water to us,
New moon, thunder down for us,
New moon, shake down water for us.*

Bushman (Africa)

iii. Earth

*It is lovely indeed, it is lovely indeed.
I, I am the spirit within the earth.
The feet of the earth are my feet;
The legs of the earth are my legs.
The strength of the earth is my strength;
The thoughts of the earth are my thoughts;
The voice of the earth is my voice;
The feather of the earth is my feather.
All that belongs to the earth belongs to me,
All that surrounds the earth surrounds me.
I, I am the sacred words of the earth,
It is lovely indeed, it is lovely indeed.*

Sioux (North America)

Midwinter Songs (1983) by Morten Lauridsen

Midwinter Songs, based on a text by Robert Graves, was originally commissioned in 1980 by the University of Southern California on the occasion of its centennial. The piano/vocal version was premiered by the USC Chamber Singers in March, 1981. The orchestral version, being heard this evening, was commissioned by the Pasadena Chamber Orchestra and was premiered in April, 1983 at the Ambassador Auditorium, Pasadena. The work was performed again by the Los Angeles Master Chorale and Sinfonia Orchestra at the Dorothy Chandler Pavilion in Los Angeles, conducted by Roger Wagner and John Currie. The fifth movement, *Intercession in Late October*, is dedicated by the composer to John Currie, who premiered the five-movement version in January, 1990.

In 1984 Lauridsen received the Phi Kappa Phi Creative Writing Prize for *Midwinter Songs* and in 1990 was awarded a Chorus America Grant.

The composer gratefully acknowledges A.P. Watt, Ltd. (London), literary agent for Robert Graves, for permission to use the texts.

Lament for Pasiphae

Dying sun, shine warm a little longer!

My eye, dazzled with tears, shall dazzle yours.

Conjuring you to shine and not to move.

You, sun, and I all afternoon have laboured

Beneath a dewless and oppressive cloud -

a fleece now gilded with our common grief

That this must be a night without a moon.

Dying sun, shine warm a little longer!

Faithless she was not: she was very woman,

Smiling with dire impartiality,

Sovereign, with heart unmatched, adored of men,

Until Spring's cuckoo with bedraggled plumes

Tempted her pity and her truth betrayed.

Then she who shone for all resigned her being.

And this must be a night without a moon.

Dying sun, shine warm a little longer!

Like Snow

She, then, like snow in a dark night,

Fell secretly. And the world waked

With dazzling of the drowsy eye,

So that some muttered 'Too much light'

And drew the curtains close.

Like snow, warmer than fingers feared,

And to soil friendly;

Holding the histories of the night

In yet unmelted tracks.

She Tells Her Love While Half Asleep

She tells her love while half asleep,

In the dark hours,

with half-words whispered low:

As Earth stirs in her winter sleep

And puts out grass and flowers

Despite the snow,

Despite the falling snow.

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Composers

John Rea

In addition to being one of Canada's most distinguished composers, John Rea is an active teacher, writer and concert producer. The recipient of many awards and commissions, Rea has written music in several genres: solo, chamber, music-theatre, orchestra, ballet, choral, opera and electronic music. His music has been heard widely throughout Canada, the United States and Europe.

In addition to the world premiere performance of *Alma & Oskar* with Esprit Orchestra and tenor Richard Margison in November, 1996, some of Mr. Rea's recent premieres include a re-orchestration for twenty one players of Alban Berg's opera *Wozzeck* for the Nouvel Ensemble Moderne (NEM) in Banff (August, 1995) and Montreal (September, 1995); and *Einer nach dem Andern!*, for the chamber orchestra Ensemble Musique Nouvelle of Liège (Belgium, October, 1994).

John Rea lectures and publishes widely on the subject of twentieth-century music. Since 1973 he has taught composition and music theory at McGill University, where from 1986 to 1991 he was Dean of the Faculty of Music. Rea was a founding member of the Montreal new music society Les Événements du Neuf (1978 to 1990) and has been a member of the Board of Directors and the artistic committee of the Société de Musique Contemporaine de Québec (SMCQ) since 1982.

In both 1981 and 1992 Rea was awarded the prestigious Governor-General's prize (Prix Jules-Léger) for new chamber music.

José Evangelista

José Evangelista pursues an artistic path by which he has explored ways of making a music based exclusively on melody. Hence he has developed a heterophonic writing, both for instruments and orchestra, in which the melodic line generates echoes of itself and creates an illusion of polyphony. His music draws roots from an enlarged vision of tradition: To his Spanish origins he has added the influence of the Indonesian gamelan, the Western avant-garde and modal music.

Evangelista was born in Valencia, Spain in 1943. He began his musical studies with Vicente Asencio while simultaneously studying physics. Later work in computer science led him to Canada. Settling in Montreal in 1970, Evangelista studied composition with André Prévost and Bruce Mather. He also spent time studying music in Java, Bali, Indonesia and Burma, and was composer-in-residence at the Akademi Musik Indonesia in Yogyakarta in 1986.

Since 1979 Evangelista has taught at the University of Montreal, where he formed the Balinese Gamelan Workshop. He has been a founding member of several concert societies, has received many awards and numerous commissions from, among others, Itinéraire (Paris), the Kronos Quartet, the Groupe vocal de France, Esprit Orchestra, the SMCQ and the CBC. Between 1993 and 1995, Evangelista was composer-in-residence with the Montreal Symphony Orchestra. His music has been performed by major ensembles and orchestras around the world.

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Arvo Pärt

Born in 1935 in Paide, Estonia, Arvo Pärt studied composition at the conservatory in Tallin and then worked as a sound engineer for the Estonian radio from 1958 to 1967. In 1980 he emigrated to Vienna and after receiving a grant from the Deutscher Akademischer Austauschdienst moved to West Berlin, where he has lived since 1982. Two distinct phases divide Pärt's work. His early compositions consisted mainly of serial works; this first phase came to an end with his *Credo* (1968). The period from 1968 to 1976 was one of transition, during which he wrote the *Third Symphony*. His intense studies of medieval music opened a new phase in 1976. The compositions of this period, such as *Fratres*, *Tabula Rasa* and *Arbos*, are characterized by the combination of scales and triads with interchanging yet stable patterns, which Pärt calls tintinnabuli style.

Alexina Louie

Alexina Louie's music is commissioned and performed widely by Canada's leading orchestras, new music ensembles, chamber groups, and soloists. Her music emphasizes craft and imagination stemming from a wide variety of influences - from her Chinese heritage to her theoretical, historical and performance studies. Through an on-going investigation of scores, recordings, literature, poetry, visual arts as well as introspection and continuous composition, Louie has developed a uniquely personal, expressive style rooted in a blend of east and west

Louie has twice received the SOCAN Award for being the most frequently performed Canadian composer, and in 1994 was awarded the Jean A. Chalmer's Award for composition. She has served as composer-in-residence at several music festivals, including the 1994 Vancouver Chamber Music Festival and the 1996 Brott Summer Music Festival.

Among the highly regarded conductors who have performed her music are Andrew Davis, Charles Dutoit, Mario Bernardi, Keith Lockhart, Kazuyoshi Akiyama, Gunther Herbig, Leonard Slatkin and Bramwell Tovey. Just a few of her many notable performances include the Vancouver Symphony Orchestra's performance of *The Ringing Earth* for the gala opening of Expo '86; the Montreal Symphony Orchestra's performance of the same work in the U.N. General Assembly on United Nations Day (1989); and pianist Jon Kimura Parker's performance of *Scenes From A Jade Terrace* for the official gala opening of the Canadian Embassy in Tokyo (1991).

A recent work for piano (*Touch*) was premiered in November, 1996 at the Esther Honens International Piano Competition and Festival (Calgary). Her most recent work for orchestra - "*The night is shattered and the blue stars in the shiver distance*", based on a poem by Pablo Neruda - was commissioned by the National Arts Centre Orchestra and the CBC. It will be premiered in Ottawa by NACO on April 16 and 17, 1997.

Alexina Louie is currently composer-in-residence with the Canadian Opera Company.

Elmer Iseler, O.C.C., O.Ont.

Since founding the Festival Singers, Canada's first professional choir, in 1954, choral conductor Dr. Elmer Iseler has gone on to establish himself as an international musical celebrity. In recognition of his long and distinguished career, he is the recipient of the Order of Canada, the Order of Ontario, the silver medal of Paris, and the Canadian Musical Council Medal for outstanding service to music in Canada. In 1994, Dr. Iseler received an honourary doctorate from York University, the fourth such honour he has been accorded. In May 1996, he and the Toronto Mendelssohn Choir were honoured with the Roy Thomson Hall Award for outstanding contribution to the musical life of Toronto; this spring Dr. Iseler will receive the Eaton Centre Award for his contribution to culture in Toronto.

The 1996-97 season marks Elmer Iseler's 32nd season as Artistic Director for the 180-voice Toronto Mendelssohn Choir, one of Canada's most prestigious musical organizations, which celebrated its centenary in 1994. With the Elmer Iseler Singers, the 20-voice choir he founded in 1979, he continues his path as a pioneer in the development of Canadian choralism. Under his discerning baton, his Canadian choirs have achieved international status for their technical brilliance and their artistic versatility.

Dr. Iseler has enjoyed the patronage of composers Igor Stravinsky, Aaron Copland, Benjamin Britten and Zoltan Kodaly, to name only a few.

Dr. Iseler has 45 recordings to his credit, including the universally acclaimed *Palestrina*, a performance of the composer's choral works, which was part of an international recording project commemorating the 400th anniversary of his death. A new recording of the Elmer Iseler Singers is currently in development.

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The Elmer Iseler Singers

The Elmer Iseler Singers, a 20-voice chamber choir based in Toronto, has built an enviable international reputation since its debut performance in 1979.

Under the direction of Dr. Elmer Iseler, Canada's preeminent choral conductor, this justly celebrated choir makes over 100 appearances annually throughout Canada and the United States. The Singers, in their capacity as the professional core of the 180-voice Toronto Mendelssohn Choir, perform regularly with the Toronto symphony, and have won critical acclaim at the Edinburgh Festival, London's Royal Albert Hall, and Carnegie Hall.

With repertoire that spans 500 years of choral music, the Elmer Iseler Singers are noted for their flawless technique and wide interpretive range. Champions of contemporary choral repertoire, the Elmer Iseler Singers regularly commission and perform new works. The choir is frequently involved in radio and television broadcasts, and a wide variety of recording projects. The Elmer Iseler singers won the Grand Prix du Disque (Canada) for "Serenade in Harmony" with the Netherlands Chamber Choir, and again for "Welcome Yule" and "Laudate Dominum" with the Toronto Mendelssohn Choir.

The Elmer Iseler Singers have made many festival appearances including the Canada in Holland Festival, the Olympic Arts Festivals in Seoul and Calgary and the Joy of Singing International Choral Festival in Toronto. The Elmer Iseler Singers and Dr. Iseler are highly valued for their contributions to master classes and workshops for schools and community choirs.

A highlight in the 1995-96 season was the western Canada tour to Vancouver, Richmond, Courtenay, Vernon, Abbotsford, Prince Rupert, Victoria, Creston and Yellowknife. This fall, the Singers travelled to northern Ontario and Manitoba. In June '97, the Singers' perform at Festival 500, a celebration of the 500th anniversary of Cabot's landing in Newfoundland.

The Singers

Soprano

Donna Colley
Ariel Harwood-
Jones
Jamie Ray
Kathleen Tapp
Mock
Rebecca Whelan
Ann Wright

Alto

Carolyn Kirby
Andrea Ludwig
Alison Roy
Chrisina
Stelmacovich

Tenor

Donald Bartle
Patrick Huang
Stephen Powell
Edward Wiens

Bass

Peter Fisher
David Haverty
Roger Hobbs
Alex. Jozefacki
David King
Nelson Lohnes

Alex Pauk

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since 1971. In the early 1970's, Pauk settled in Vancouver and was named Vancouver's Musician of the Year in 1975. In Vancouver he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Before moving to Vancouver, Pauk had been instrumental in establishing ArrayMusic in Toronto and was its first conductor. He returned to Toronto in 1980, and in 1983 founded Esprit Orchestra.

Pauk was Co-chair for the ISCM World Music Days held in Toronto and Montreal in 1984. In 1986 he was Music Director and Conductor of the Satori Festival of New Canadian Music held in Winnipeg. In his role as Esprit's Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature. This commitment has lead to Esprit's commissioning of over forty new works by over thirty five Canadian composers. Along with careful attention to programming, Pauk's work involves a strong role in the development of Esprit's *Toward a Living Art* education programme.

As a composer, Pauk has written over thirty five concert works and has received commissions from the CBC, Toronto's New Music Concerts, Vancouver New Music Society, The Quebec Symphony Orchestra, the Toronto Symphony, leading Indian dancer and choreographer Menaka Thakkar, harpist Erica Goodman, the Hannaford Street Silver Band and many others. He also composes for film, television, radio and music theatre.

Esprit Orchestra

Esprit Orchestra is Canada's only orchestra devoted exclusively to new music. It was founded in 1983 by Music Director and Conductor Alex Pauk and since has been recognized widely for its contribution to contemporary music in Canada. In 1990 Esprit received SOCAN's Award of Merit for imaginative programming of contemporary music over several seasons. In 1995 Esprit was awarded the prestigious Jean A. Chalmers National Music Award for outstanding contribution to musical creativity, and in 1996 received a Lieutenant Governor's Award for the Arts for success in developing private sector and community support.

Devoted to developing a Canadian musical literature, Esprit commissions and premieres new works annually. In fourteen seasons Esprit has commissioned forty five new works by thirty eight leading Canadian composers including Harry Somers, R. Murray Schafer, Peter Paul Koprowski and Sergio Barroso. Committed as well to setting Canadian music within an international context, Esprit has performed the Canadian premieres of works by leading international composers including Toru Takemitsu and Luciano Berio.

In addition to its annual subscription series Esprit has been featured in several special concert events. In 1988 it performed at the Calgary Olympic Arts Festival and toured Canada; in 1992 it performed R. Murray Schafer's opera *Patria V: The Crown of Ariadne*; and in 1993 it performed the world premiere of Alexina Louie's *Gallery Fanfares, Arias and Interludes* commissioned by the Art Gallery of Ontario to open its renovated Stage III galleries. Esprit has also been featured in the popular ONSTAGE series at Glenn Gould Studio plus several other CBC Radio and CBC Stereo concerts.

Esprit has released three compact discs of all-Canadian music on the CBC SM5000 label: *The Esprit Orchestra, Iridescence and Music for Heaven and Earth*. A fourth disc, featuring music by Canadian composer Colin McPhee, will be recorded this spring. The orchestra can also be heard in several award-winning films by Rhombus Media Inc., one of the world's leading producers of performing arts films. Esprit will work with Rhombus again later this year on a film about McPhee's life and music.

Esprit Orchestra

Violin I	Viola	Oboe	Trumpet
Fujiko Imajishi (Concertmaster)	Douglas Perry	Lesley Young	Stuart Laughton
Mary Osoko	Beverley Spotton	Karen Rotenberg	
Anne Armstrong	Angela Rudden		
Shedon Grabke		Clarinet	Trombone
Paul Zevenhuizen		Gwilym Williams	Robert Ferguson
Violin II	Cello	Bassoon	Percussion
Dominique Laplante	Paul Widner	Gerald Robinson	Blair Mackay
Joanna Zabrowwarna	Elaine Thompson	William Cannaway	
Xiao Grabke			Harp
Michael Sproule			Erica Goodman
Bass	Flute	Piano	
	Douglas Stewart	Andrew Burashko	
	Christine Little		
Horn			
		Gary Pattison	
		Vince Barbee	

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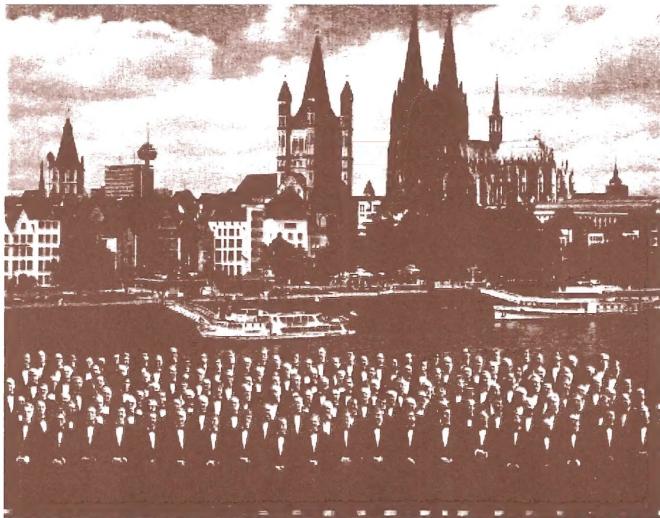
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